

# FILM SCORE MONTHLY

Issue #29

January 1993

\$1.50

Happy New Year, and welcome again to *Film Score Monthly*. This issue may seem on the lame side, being only eight pages, but fear not, a 32-40 page mega-issue is being assembled for February. Some regular features, like Reader Communications and Questions, have been omitted this month, but will return next month, as will the LP auction begun in last month's issue. Please write in as soon as possible (phone or fax 413-542-3161) if you may be interested in contributing to or advertising in this upcoming issue—it should have something for everyone, and will be worth the wait!

**Golden Globe Nominations:** 1992 Golden Globe nominations for best original score are *Aladdin* (Menken), *1492* (Vangelis), *Basic Instinct* (Goldsmith), *Chaplin* (Barry), and *The Last of the Mohicans* (T. Jones, R. Edelman). Nominations for best original song are "Beautiful Maria of My Soul" from *The Mambo Kings* (R. Kraft & Glimcher), "Friend Like Me" and "Prince Ali" from *Aladdin* (Menken & Ashman), "This Used To Be My Playground" from *A League of Their Own* (Pretty Bone), and "A Whole New World" from *Aladdin* (Menken & Rice).

**Goodies in stock:** *Footlight Records* (a record store in lower Manhattan, call 212-533-1572 or write 113 E 12th St, New York, NY 10003) will be getting in stock 17 volumes of film music on CD by Vladimir Cosma, released in France. Also from France and now in stock is Gabriel Yared's *La fille de l'air* on CD.

**Radio Roundup:** Upcoming programming for Ford Thaxton's *Soundtrack Cinema* (9PM Saturdays, KING FM 98.1, Seattle WA) is: Jan 15: *Moviola: The Film Music of John Barry* (music from the new CD); Jan 22: *Music from The Twilight Zone* (two hour special); Jan 29: *New Releases* (Hoffa & others).

**Backissues:** Many have inquired about obtaining backissues of *Film Score Monthly*, which is great, but the problem is that the issues are not all up to current specs. (Some recent issues, however, over the past half a year are "up to specs," and not an embarrassment to distribute.) Nevertheless, all backissues are offered, and if you are interested in them, descriptions and prices of all available issues can be found in *The Soundtrack Club Handbook*, a free seven page listing of club and soundtrack data. If you don't already have a copy of the handbook (it's sent automatically to all new and renewing subscribers) feel free to write in and request one.

**The Soundtrack Correspondence List:** A new edition of this pen pal list, another publication of *The Soundtrack Club*, is now available, containing over 50 "reader bios" of soundtrack collectors interested in corresponding and/or trading with one another. If you would be interested in a copy of this list and a form to be listed on it, please write in, with \$2 being requested to cover costs.

**Correction:** In last month's "Questions" column, composer Robert O. Ragland was mistakenly called Richard O. Ragland. Oops.

## CONTENTS:

Incoming • Film Music Concerts	2
Current Scores • E.M. Forster and Film Music • Hoffa Liner Notes	3
Collector's Corner • Book Reviews	4
SCORE: New Releases - Classics	5
New Releases	6-7
Sleepers • Cueing <i>Lionheart</i>	7
Mail Bag	8

## RELATIVE MUSIC/RECORD COLLECTOR TEST by R. MIKE MURRAY

Beginning next month will be a column by veteran record collector Mike Murray on various aspects of soundtrack record collecting. The author previously outlined in the July '92 issue of FSM (#23) the differences between collectors of music and collectors of records. As a warm-up to his column next month, here is a test to see whether you are in soundtrack collecting for the music or for the records:

- I would rather:
  - Own every known recording of *Carousel*.
  - Ask Richard Rogers if his actual score was banded or unbanded.
- I spend a lot of time:
  - Writing to Sony to inquire whether the first pressing Columbia record number prefix was OL, CL, PC, or PS.
  - Debating the merits of the loudness of the recent *Cape Fear* soundtrack.
- I think:
  - Roots of Heaven* would have sounded better if it had been pressed on red vinyl.
  - The CD producer who left a 32 second cue off of Rózsa's *Ben-Hur* blasphemed against the Almighty.
- My favorite record:
  - Is the one with the half-naked woman on the back cover, withdrawn soon after release.
  - Has intriguing themes and motifs, is uniquely bizarre, hauntingly passionate and only slightly pornographic.
- I would like to go back in time and:
  - Buy 10 copies of *Aloha from Hawaii* with the "Chicken of the Sea" sticker.
  - Ask Elvis about thematic influences in "Do the Clam."
- Recent "various artists" rock soundtracks:
  - Will be as valuable as *The Caine Mutiny* in 30 years if not unsealed and stored in acid-free bank vaults.
  - Are better left sealed and dipped in acid.
- I like *Casino Royale* because:
  - David Niven was the real man's Bond.
  - Mariacchi bands sound great in pristine stereo.
- Frankie, Dino & Sammy-Sumitt Meeting* is really worth \$300 because:
  - Jerry Osborne has it in his collection.
  - Of its Italo-African American thematic, powerful music of quiet yet strangely intense intensity.

9. The soundtrack I would like to see released on CD is:

- The limited edition of outtakes from *Staying Alive*.
- By any composer of whom only I am aware.

10. *Star Trek: The Motion Picture* is better than *Star Trek V* because:

- It has a lower release number.
- Of the superb uncredited performance of "Bones" on the cymbal intro.

## Scoring:

Credit 10 points for each 'a' answer  
Credit 1 point for each 'b' answer

- 90-100 Get a life!
- 70-90 Potential subscriber to *Goldmine* and *Discoveries*.
- 50-70 Thinks *Song of Bernadette* done by Four Tops.
- 30-50 Thinks John Barry is half of Jan & Dean.
- 20-30 Potential music critic.
- 0-20 Get a life!

A publication of  
**The Soundtrack Club**  
© 1993 Lukas Kendall

**Subscription rates** are \$4 per 3 months, \$8 per 6 months, and \$15 per year US/Canada; \$5 per 3 months, \$10 per 6 months and \$20 per year rest of world. US subscribers, pay in cash, check or money order; international subscribers, please pay in American cash or an international money/postal order, available at your bank or post office. Checks payable to Lukas Kendall. Address corrections requested.

Lukas Kendall  
Box 1554, Amherst College  
Amherst MA 01002-5000  
USA

# INCOMING

## ALL THE LATEST IN SOUNDTRACK NEWS

**Scoring assignments:** JERRY GOLDSMITH scores *The Vanishing*, and his score for *Love Field* will be released on Varese Sarabande as soon as the film is released; CLIFF EIDELMAN scores *Meteor Man*; red-hot MARK ISHAM scores the new Van Damme action flick *Nowhere To Run*; JOHN WILLIAMS soon starts work on Steven Spielberg's new dinosaur film *Jurassic Park*; DON DAVIS and JON DEBNI will be doing fill-in scores on *Star Trek: The Next Generation*, as regular composers DENNIS MCCARTHY and JAY CHATTAWAY are stretched thin on both *TNG* and the new *Star Trek: Deep Space Nine*.

### RECORD LABEL ROUND-UP:

(Information subject to change without notice)

**Bay Cities:** Due in late January is a CD of *Chato's Land* (1972, 40 min) and *Mr. Horn* (1979 TV western, 20 minutes) by Jerry Fielding (on 1 CD). This will not be part of the Jerry Fielding Film Music series, but will be a 1000 copy limited edition. Due after that is a CD of *Excessive Force* by Charles Bernstein.

**Denon:** In the works is an Elmer Bernstein compilation, with selections from *Ten Commandments*, *Walk on the Wild Side*, *Heavy Metal*, *Ghostbusters*, *Hawaii*, *My Left Foot*, *Magnificent Seven*, and more.

**GNP/Crescendo:** Boxed sets of the three discs in the *Star Trek Classic & Next Generation* series are now in the works, which will have the three respective discs in each series in a new slipcase. These new boxed sets will be offered on a *Star Trek* show on the QVC home shopping cable channel on January 20th, along with a CD single of Dennis McCarthy's theme to the new *Star Trek: Deep Space Nine* series. Also in production is GNPD 8032, *The Outer Limits*, Dominic Frontiere's music to the classic TV show.

**Intrada:** Due soon are *The Resurrected* (Richard Band), *One Against the Wind* (Lee Holdridge, TV), and *Separate But Equal* (Carl Davis). Due in mid-February are *Sahara* (Ennio Morricone, 1983, remixed from the original tapes and with more music than on the Varese LP), *Hercules* (Pino Donaggio, 1983, also an MGM title originally on a Varese LP, here on CD with more music), *Leprechaun* (Kevin [Superboy] Kiner, new January film), and *Trusting Beatrice/Cold Heaven* (Stanley Myers, new January score coupled with older score to Nicholas Roeg film, on one CD). Also due soon is a 2CD set of previously unreleased scores by Christopher Young, including *American Harvest*, *Jersey Girl*, *Last Flight Out*, the orchestral cues from *Invaders From Mars*, and more. This may be done as a limited edition release not available in regular record stores. Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

**Koch:** The new CD of concert works by Miklós Rózsa (*Theme, Variation, and Finale*, 1933, revised '66, Op. 13; *Overture to a*

*Symphony Concert*, 1957, revised '63, Op. 26; and *Three Hungarian Sketches for Orchestra*, 1938, revised '58, Op. 14) is due out in March at the latest.

**Milan:** Due on January 15th (which means it may be out on the 19th) is *Body of Evidence* (Revell); due on January 26th is *Knight Moves* (Ann Dudley); due on February 23rd is the American release of *Brazil* (Michael Kamen). • A new Herrmann compilation is in the works (Elmer Bernstein conducting the Royal Philharmonic), which will include: *North By Northwest Overture*, *Psycho Suite* Selections (edited by Christopher Palmer), *Vertigo Scene d'Amour*, *Citizen Kane Prelude and Finale*, *Fahrenheit 451*: The Bookmen, and the first ever releases of *The Wrong Man Main Title*, *Taxi Driver*: A Night Piece for Saxophone and Orchestra, and *The Bride Wore Black Suite* (12 min. long).

**Prometheus:** This Belgian label will be releasing a CD of *Death Before Dishonor* (Brian May), including three cuts not on the Varese LP, and a CD of Kenneth Wannberg's *The Philadelphia Experiment* coupled with his previously unreleased score for *Mother Lode*. (Wannberg is John Williams' music editor.)

**Silva Screen:** Due soon from this label in the UK is a CD of *Game of Death/Night Games* (Barry, 1 CD). Due soon in the US on the Silva America label is the first CD release of Michel Legrand's music to *Never Say Never Again* (1983, previously available only on a Japanese LP), and a compilation of Tangerine Dream film music called *Dream Music* (music from the previously available *Deadly Care*, *Dead Solid Perfect*, and *The Park Is Mine*). Also due in the future is *I Love You Perfect* (Yanni) and a CD reissue of *Supergirl* (Goldschmidt, 1984), with lots more music than on the out-of-print Varese CD.

**SLC:** Future CDs from this Japanese label will include: CD issues of just about all Varese CDs of 1992, from *Medicine Man* to *Of Mice and Men*; 10 volumes of music by Japanese composer Masaru Satoh; a number of Goblin CDs, including *Contamination*, *Phenomena*, *Ano Non Amo*, and *Patrick*; CD reissues of the Mainstream CDs, i.e. *To Kill A Mockingbird*, *The Collector*, *A Patch of Blue*, *Stagecoach*, etc.—for more SLC info, see reviews, page 6.

**Varese Sarabande:** Due on January 19th are *Young Indiana Jones, Vol. 2* (with Rosenthal's *Vienna 1908 & British East Africa 1908*, and McNeely's *German East Africa 1916/The Congo 1917 & London 1916*), *Damage* (Z. Preisner), and *Under Siege* (Gary Chang). Due on February 2nd are *Matinee* (Goldschmidt), *Themes from Classic Science Fiction, Fantasy, and Horror Films* (reissue of old LP, music by Mancini, Herman Stein, Hans J. Salter, and more), and two Christopher Franke (previously of Tangerine Dream) titles, *New Music in Films Vol. 1* and *The London Concert*.

### FILM MUSIC CONCERTS

**Arizona:** Mar 14—Phoenix s.o.; *Psycho Suite* (Herrmann), *Murder, She Wrote Theme* (Addison).

**California:** Jan 29, 30—Pacific Symphony, Irvine; *Friendly Persuasion* (Tiomkin), *Medicine Man* (Goldschmidt). Feb 6—Pacific Symphony, Irvine; *The Raiders March* (Williams).

**Connecticut:** Jan 16—Hartford s.o.; *Spirit of St. Louis* (Waxman).

**Florida:** Feb 26, 27, 28—Florida Orchestra, Tampa; *Carmen Fantasy* (Waxman).

**Georgia:** Jan 23—Savannah s.o.; *The Mission*: Gabriel's Oboe.

**Indiana:** Feb 5, 6, 7—Indianapolis s.o.; *Indiana Jones/Last Crusade* (Williams). Feb 6, 7—Evansville s.o.; *Bonanza Theme* (Livingston & Evans), *The Magnificent Seven* (Bernstein), *Gunfight at the OK Corral Ballad* (Tiomkin), *High Noon & Rawhide Themes*.

**Michigan:** Jan 23—Pontiac-Oakland s.o., Farmington; *Unchained Melody* (North), *Godfather Theme and Waltz* (Rota), *The Raiders March* (Williams). Jan 29, 30, 31—Grand Rapids s.o.; *Around the World in 80 Days* (Young), *Gunfight at the OK Corral Ballad* (Tiomkin), *The Day the Earth Stood Still* (Herrmann), *Bride of Frankenstein* (Waxman), *Lawrence of Arabia* (Jarre), *Hatari*: Baby Elephant Walk (Mancini). [This is a laser light show concert.]

**Minnesota:** Feb 20—Rochester s.o.; *Wizard of Oz Suite* (Stothart), *Unchained Melody*, *Star Trek TV Theme* (Courage), *Cocoon Theme*.

**Nebraska:** Mar 7—Omaha s.o.; *Gorillas in the Mist* (Jarre), *The Mission*: Gabriel's Oboe (Morricone), *Hatari*: Baby Elephant Walk.

**North Carolina:** Mar 26, 27—Charlotte s.o.; *The Natural*.

**Ohio:** Feb 14—Cincinnati Symphony; *Spartacus Love Theme* (North). Mar 6—Toledo s.o.; *Dances with Wolves* (Barry).

**South Carolina:** Feb 26, 27—Charleston s.o.; *King Kong Overture* (Steiner), *Godfather Suite* (Rota), *Dances with Wolves, Musical Portrait of David Lean, Gone With the Wind Dance Montage* (Steiner).

**Texas:** Feb 13, 19, 20, 26, 27—Ft. Worth s.o.; *Musical Portrait of David Lean* (Jarre). Mar 19, 20, 21—San Antonio s.o.; *Mutiny on the Bounty* (Kaper, world premiere), *Exodus Rhapsody* (Gold), *High Noon & Rawhide Themes* (Tiomkin), *Dr. Zhivago Prelude and Lara's Theme* (Jarre), *Lawrence of Arabia* (Jarre), *Dances with Wolves* (Barry), *The Raiders March* (Williams).

**Wisconsin:** GOLDSMITH CONCERT: Jan 22, 23, 24—Milwaukee s.o., Jerry Goldsmith, cond.: *Star Trek Suite*, Motion Picture Medley (*The Sand Pebbles*, *Chinatown*, *Patch of Blue*, *Poltergeist*, *Wind and the Lion*), *Sleeping With the Enemy Suite*, *The Strong Men* (*Rambo*, *Total Recall*), *Basic Instinct*, *Medicine Man*, *(Intermission) The Boys From Brazil*, *Gremlins 2*, Theme from *Forever Young*, *Lionheart*: The Children's Crusade, TV Medley (*Man From UNCLE*, *Dr. Kildare*, *Room 222*, *Waltons*, *Barnaby Jones*), *The Russia House*, *The Generals* (MacArthur, Patton).

**Canada:** Mar 5, 6—Victoria s.o., Victoria, British Columbia; *Murder on the Orient Express Waltz* (Bennett).

**New Zealand:** Jan 30, Feb 2, 4, 10, 12, 19, 21, 23, 25—Auckland s.o.—Ron Goodwin will be touring the country, performing *Dances with Wolves* (Barry) and selections from his film music. Call Auckland s.o. box office for locations of Goodwin's concerts.

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. Concerts subject to change without notice. New/updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)



# CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of January 3, 1993

<i>Aladdin</i>	Menken (music), Ashman/Rice (lyrics)	Disney	<i>Leprechaun</i>	Kevin Kiner	Intrada
<i>The Bodyguard</i>	Alan Silvestri	Arista (1 cut score)	<i>Lorenzo's Oil</i>	classical music	
<i>Bram Stoker's Dracula</i>	Wojciech Kilar	Columbia	<i>The Lover</i>	Garbriel Yared	Varèse Sarabande
<i>Chaplin</i>	John Barry	Epic	<i>Malcolm X</i>	Terence Blanchard	Columbia (score), Qwest (songs)
<i>Damage</i>	Zbigniew Preisner	Varèse Sarabande	<i>Muppet Christmas Carol</i>	P Williams (songs), M Goodman (score)	Jim Henson Records
<i>Distinguished Gentleman</i>	Randy Edelman	Varèse Sarabande			
<i>A Few Good Men</i>	Marc Shaiman	MCA	<i>Peter's Friends</i>	n/a	Epic (songs)
<i>Forever Young</i>	Jerry Goldsmith	Big Screen	<i>A River Runs Through It</i>	Mark Isham	Milan
<i>Glengarry Glenn Ross</i>	James Newton Howard	Elektra	<i>Scent of a Woman</i>	Thomas Newman	MCA
<i>Hoffa</i>	David Newman	Fox	<i>Toys</i>	H. Zimmer/T. Horn	Fox/DGC
<i>Home Alone 2</i>	John Williams	Fox (score, songs)	<i>Trespass</i>	Ry Cooder	Sire/Warner Bros. (score, songs)
<i>Leap of Faith</i>	Cliff Eidelman	MCA (songs)	<i>Used People</i>	Rachel Portman	Big Screen

## E.M. FORSTER AND FILM MUSIC by STEPHEN TAYLOR

The six novels of E.M. Forster are considered by many to be among the great examples of 20th Century English literature. Forster was not interested in seeing his work adapted for the big screen, however. Director David Lean made a personal appeal to Forster for the rights to *A Passage to India* but the author said no. Perhaps Forster had seen a few of the terrible film versions of the work of his literary peers before his death in 1971.

But in 1984 a remarkable cycle of Forster films began to appear that have yielded a bounty of great film music. *A Passage to India* was the first Forster feature and the last Lean/Jarre film collaboration. Jarre created a masterful series of transitional cues that ferry the Western elite over to the mystical desolation of the Ganges river. A telling example of the art of Lean and Jarre comes in "The Temple" where Adela is overwhelmed by the sexual icons in a deserted "pagan" shrine. This scene appears without dialogue or explanation as sound effects, careful film editing and Jarre's score carry the suggestive moment which is so critical to Forster's plot.

Merchant/Ivory found a wider audience when they tackled a trilogy of Forster. *A Room with a View* in 1986 proved that an 'art' film could be very funny and very sexy. Richard Robbins' score centers around the character of Lucy and the Puccini piece "O Mio Babbino Caro." Director James Ivory and Robbins create the look and the sound for Forster's idyllic symbol of personal and sexual freedom in "The Sacred Lake" which anticipates the next Merchant/Ivory effort, *Maurice* (1987), which is the dramatic companion piece to *Room/View*. Robbins not only created one of the most beautiful main title sequences of the decade but the entire score has a dramatic cohesion which makes for a most satisfying soundtrack album. And there is a crisp English rendition of Allegri's "Miserere" which captures the mood of the medieval haunts of

Cambridge that Forster knew so well. Robbins and Merchant/Ivory concluded their Forster series in 1992 with *Howards End*. The composer used Percy Grainger's "Bridal Lullaby" and "Mock Morris" to capture the Edwardian delicacy of the estate. And Forster's favorite piece of music, Beethoven's Fifth Symphony, moves in on occasion to accentuate the "fate" of Leonard Bast. The orchestral colors are deliberately evocative of the two previous films in keeping with Forster's theme of *Howards End*, "only connect..."

Forster's difficult first novel was given the Merchant/Ivory style treatment in 1992's *Where Angels Fear to Tread* by Derek Granger and Charles Sturridge. The promotion would dearly love this to be considered *A Room with a View* Part Two but the filmmakers are remarkably faithful to the novel. Rachel Portman breaks up the boys' club with a restrained score of theme and variations.

If an excellent feature film of *The Longest Journey* arrives with a great score then the cycle of will be complete and the novels of E.M. Forster will all have superb counterparts in the world of film and film music. Perhaps even the skeptical Forster would be impressed.

## Albums of the scores of the films of the books of E.M. Forster

*A Passage to India* • MAURICE JARRE. Capitol CD (92059 2) and LP (No liner notes in the CD edition - out-of-print).

*A Room with a View* • RICHARD ROBBINS. DRG CD (12588), Cass. & LP  
*Maurice* • RICHARD ROBBINS. RCA Red Seal CD (6618-2-RC), cass & LP (out of print)

*Howards End* • RICHARD ROBBINS. Nimbus CD (NI5449)

*Where Angels Fear to Tread* • RACHEL PORTMAN. Virgin CD (2-92096).

## LINER NOTES INSPIRED BY THE CD TO HOFFA by FORD A. THAXTON

The following liner notes were written for, but not contained in, the recent CD of David Newman's score to Hoffa. Film Score Monthly is pleased to present them here so listeners have some background into the career of the composer and this recent score.

Composer David Newman is a second generation film composer. His father, Alfred, was one of the giants of film scoring during Hollywood's Golden Age with over nine Oscars to his credit. The younger Newman began his career in the early 1980s scoring such low-budget films as *Critters*, *The Kindred*, and *My Demon Lover*. Despite microscopic budgets, the scores to these films were all written with an extraordinary degree of wit and style.

Eventually, Newman's ability came to the attention of the greater Hollywood community. He was given the opportunity to score a variety of unusual and challenging films ranging from the sardonic *Heathers* to the delicately tender *Paradise*. The most successful movie he scored during this period was *Bill & Ted's Excellent Adventure* which allowed the composer to follow time-traveling action from ancient Rome to the American West and to the far-flung future.

In 1987, beating out stiff competition, Newman was hired by Danny DeVito to score his feature film directorial debut, *Throw Momma from the Train*. This motion picture demanded a score in the style of Bernard Herrmann. The

score and film received enormous praise and began a collaboration which continued with the 1989 film *The War of the Roses*, a pitch-black comedy about a loveless married couple who are more concerned about winning battles with each other than living. In this score, Newman had to musically communicate to the audience the empty and bitter marriage of the Roses and their descent into their own private hell. In 1991 Newman was called in to write a replacement score for the comedy *Other People's Money* starring Danny DeVito.

During the post-production of *The War of the Roses*, DeVito approached Newman about scoring *Hoffa*. He wanted a large-scale symphonic score with an almost operatic feel. He wanted the music to convey to the audience the dark nobility as well as the more compassionate side of Jimmy Hoffa. DeVito also wanted the music to convey Hoffa's driving desire to elevate working conditions of his union membership at any cost. He also wanted a motif addressing Hoffa's good friend Bobby Ciaro who felt an undying loyalty to Hoffa.

With over two years to work on the project, Newman came up with a number of musical themes. However, the opportunity to test them did not come until the filming of the movie was complete and a trailer was cut for movie theaters. It was agreed that Newman would write an original score for it. The music heard

in the trailer contained all the principle themes that would later be used in the finished picture.

During the editing of *Hoffa*, the producers tried placing temporary music tracks in the film for preview purposes, as usually happens with films. However, it was soon decided that this was not the way to go. To address this problem, Newman began his recording sessions very early on and worked closely with DeVito to shape the music. To this end he would record the same sequence repeatedly to conform with the film's evolving nature as well as its editorial changes. When all was said and done, there were 12 sessions with a 92 piece orchestra needed to record the score.

The album to *Hoffa* contains all the major highlights from the original soundtrack recording performed by Hollywood's finest studio musicians and includes the original trailer music not heard in the feature film and the eight minute end title sequence. This piece serves as a tribute to Hoffa's aspirations and ideals for the working class.

The music in this release is not presented chronologically but as an independent musical entity designed to stand on its own, separate from the film it was written for.

Ford A. Thaxton  
Olympia, WA  
December 1992

**Holiday Wrap-Up**

One Christmas CD that quietly crept into the market in mid-December may be of interest to soundtrack enthusiasts for several reasons. Since 1986, the Royal Philharmonic Orchestra has had its own record label, RPO Records, making it the first symphony orchestra to have its own record company. This past July, the RPO recorded a very unusual Christmas CD with film composer John Scott at the podium as conductor of the diverse program. Leading off the disc is Malcolm Arnold's *The Holly and the Ivy: Fantasy on Christmas Carols*, arranged by Christopher Palmer. This new-old work is compiled from the 1952 feature film *The Holly and the Ivy* starring Ralph Richardson, *Christmas Round-Up*, a TV documentary, and some carol arrangements contributed to the "Save the Christmas" fund in 1960. The piece runs over 9 minutes and was developed in consultation with the composer.

Of equal importance, Palmer has also arranged *A Christmas Sequence* from Miklós Rózsa's scores to *Ben-Hur* and *King of Kings*. This 9½ minute suite utilizes the music which accompanied the nativity scenes in each film, chiefly *Mary and Joseph (King of Kings)*, *Star of Bethlehem (Ben-Hur)*, *Adoration of the Magi (Ben-Hur)* and *Nativity (King of Kings)*. Tasteful texts were added to some of the music several years ago and parts of these are incorporated here, written by Harry Robert Wilson.

This CD, *The St. Paul's Christmas Concert*, (CDRPO 7021) should be readily available from Allegro imports at any good classical record store or major chain. The remainder of the disc (which is not film related) contains

many unusual Christmas compositions by British composers such as Grainger, Holst, Delius, Warlock and Vaughan Williams. It is worth seeking out, even after the holidays.

**Two Bits**

Prepare to choke, dear collectors, with the latest news: A VG+ copy of *The Caine Mutiny*, the rarest soundtrack in existence, was recently purchased for (gasp!) 25¢ at a garage sale or flea market by the mother of an Indiana record dealer. This has been confirmed by my sources here in the midwest and the album has been offered for auction in the December trade papers *Discoveries* and *Goldmine*. Folks, this does happen! A recent copy of *The Caine Mutiny* offered through STAR in Pennsylvania allegedly sold for \$5000.

**Early Gerhardt**

Chesky Records (PO Box 1268 Radio City Station, New York NY 10101) reissued a disc entitled *Hollywood Screen Classics* last year with a program of film themes recorded by Charles Gerhardt in 1968. This varied bag of themes predated his monumental *Classic Film Scores* series for RCA Victor.

Gerhardt was chiefly responsible for two outstanding boxed sets produced by RCA Victor for Reader's Digest Records in the late 1960s and early 1970s. The first was entitled *Great Music from the Movies* and contained four LPs, all RCA Victor Dynagroove stereo with excellent vinyl and production values. The tracks of interest to soundtrack collectors include *Now Voyager*, *Casablanca*, *To Have and Have Not*, *Saratoga Trunk*, and *King's Row*; *The Big Country*, *Shane*, *East of Eden*, *The Magnificent Seven* and *The Way to the*

*Gold*; *El Cid*, *Around the World in 80 Days* and *Sayonara*; and one of the first exceptional recordings of a suite from *Gone with the Wind*. Record number is RD4-39.

Reader's Digest produced another boxed set entitled *Mood Music from the Movies* several years later with additional material by Gerhardt, among others. This set, RD4-141, is a six disc set with one album by Gerhardt which includes *Adventures of Robin Hood*, *Spellbound Concerto*, *Scherzo from Jane Eyre*, *Overture from Elizabeth and Essex, 2001*, *Rashomon*, *Of Human Bondage*, *Waltz from The Spectre of the Rose* and *Midnight on the Cliffs from Julie*. Disc 5, side two is devoted to westerns and includes selections from *True Grit*, *Cat Ballou*, *Hombre*, *Once Upon a Time in the West* and *How the West Was Won*. Incidentally, this version of the Main Title from *How the West Was Won* is the unedited version as heard in the film. A suite of Williams' *The Reivers* is contained on disc 3.

These two boxed sets are relatively easy to find at used record stores but are usually filed with Reader's Digest and Time-Life boxed sets and not in the soundtrack section. The sets are generally not expensive, running \$20 or under at most places. They represent the early work of Charles Gerhardt, a man who was later to expand the availability of film music to the general public with the *Classic Film Scores* series which will surely stand as the most significant film music project ever undertaken.

Bob Smith can be reached at 2552 Twin Oaks Ct Apt 26, Decatur IL 62526; he has some 90 LPs for sale, send SASE for list.

## BOOK REVIEWS by ROBERT HUBBARD

**SOUNDTRACK: The Music of the Movies**

MARK EVANS • Da Capo Press NY, NY • 1975, '79 • ISBN 0-306-80099-3, 303 pp.

**A NEGLECTED ART: A Critical Study of Music in Films**

ROY M. PRENDERGAST • NYU Press, 1977, ISBN 0-8147-6565-3, 268 pp.

**MUSIC FOR THE MOVIES**

TONY THOMAS • A.S. Barnes & Co. NY 1973, ISBN 0-498-01071-6, 270 pp.

These three books were written and published in the mid-'70s, during the resurgence of the symphonic score and a renewed interest in the work of the "grand masters" of film scoring (i.e. RCA's Gerhardt series, Herrmann's scores for Scorsese and De Palma, and John Williams' *Star Wars* score). Riding the crest of that wave, these books sought to finally give the new breed of enthusiasts and the general public a thorough look at the history of film scoring, showing how it started and what had been and was being accomplished by its practitioners, as well as giving a sense of the potential still to be tapped by current and future composers.

Since these books were published roughly in the same block of time (four years, 1973-77), they all share the same basic information. Hence, they compliment each other to form a comprehensive whole, each independent volume giving a different look at the same topics.

"Intro to Film Music 101" can be considered an alternate title to the Evans book, *Soundtrack*. The book provides a general history of scoring, from the days of the 'silent' film to con-

temporary films (up to 1975, that is). Written in a deceptively simple style (and by that I mean that the subject matter is presented in a clear and easy to understand vernacular for those of us who are not musicians), the book is highly sophisticated and well researched, especially in the chapters dealing with the early days of film scoring.

Evans works his way through the decades, spotlighting not only the major composers, but giving mention to almost all composers who were instrumental in furthering the art, including English and European composers. He includes brief analyses of major scores (score extracts are included) and detailed examination of music in animation (Scott Bradley, known for his music in the MGM cartoons is given special mention), historical films, and the use of jazz and pop music. With its wealth of detail, *Soundtrack* can be considered a sampler of available information which will definitely whet the appetite for more.

In which case, you'd probably want to move on to Roy Prendergast's *A Neglected Art*, which uses most of the basic material that can be found in *Soundtrack*, but proceeds on a different level. The key is in the subtitle: "A Critical Study of Music in Films." Whereas *Soundtrack* offers a lot of information for one to pick and choose subjects for perusal, *A Neglected Art* is a less broad but more in-depth examination of some of that information.

In other words, Prendergast has limited his scope, in order to accommodate more detailed analysis. For example, both books contain substantial material on David Raksin (notably on *Laura* and *The Redeemer*) and Scott Bradley.

Evans provides general information about both of them; Prendergast goes into how the selections are constructed, how they work in the film, and provides score extracts.

The text is not in as broad a style as the Evans book. It is more academic in tone, which gives it a thoughtful, serious and slightly pretentious quality, especially when Prendergast attempts to "correct" inaccuracies in other writings. Despite that quality, it is well researched and can be considered an advanced companion to the Evans book. In '92, *A Neglected Art* was reissued in paperback by Norton Press and contains updated chapters on scoring for television and the effects of electronics on the 'state-of-the-art' in composing.

Tony Thomas' first book on film composers, *Music for the Movies*, predates the Evans book by two years (published in '73), and although it isn't quite as technical as the other two books, it does provide a wealth of information, useful and entertaining. The book is geared to the aficionado who has little to no technical musical knowledge.

After a brief introduction on the origins of present day scoring, Thomas charts its development through profiles of the composers. It's a wide variety of composers he solicits, most of whom also are mentioned at length in the Evans books—Raksin, Friedhofer, Rosenman, Victor Young, Bronislau Kaper, Aaron Copland, Alex North, etc. There are also special sections featuring Ernest Gold's and Laurence Rosenthal's opinions and aesthetics on scoring, Miklós Rózsa on music for historical epics and a brief interview with Elmer Bernstein. The book is lavishly illustrated



with photos and the profiles are primarily anecdotal in nature. It also functions as a general sampling of composers.

All three of these authors in their work show a definite love and enthusiasm for the music, which is about as high a recommendation one could hope for. *Soundtrack* and *A Neglected Art*

make an indispensable pair that are easily obtained at your local bookstore. *Music for the Movies* is currently out of print but can probably be found in libraries or through extensive searching in used and rare bookstores.

-Robert Hubbard

Though literature on movie music may seem sparse, a number of books on the subject do exist. A list of some of them can be found in *The Soundtrack Club Handbook*, write to the address on page one if you don't have a free copy. Many of these books can be ordered from the Samuel French Theater and Film Bookshop, 7623 Sunset Blvd, Hollywood CA 90046, phone: 213-876-0570.



**Reader submissions:** The SCORE section of *Film Score Monthly* relies on readers for material. If you are interested in contributing, simply write up your reviews and mail them to Andy Dursin (address below). Any soundtrack is eligible for review, though reviews of new releases and obscure material are encouraged. Follow the length & format of the below reviews, and include the following: record label & #, 3-digit recording code for a CD (AAD, ADD, DDD), anything specific about the release (special liner notes, extra tracks, etc.), # of tracks and running time, and a grade from 1 to 5. (A 1 is the worst score of all time, 5 is the best. The average grade should be a 3. Please try to keep your grades in the 2-4 range).

**Send Reviews & Responses to: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA**

## NEW RELEASES - CLASSICS

Following are reviews of a number of "classic" scores just out on CD, some for the first time, some (Legend and Apes) for the third time. Besides being great scores, these all have some historical significance or standing—Apes was a revolutionary score, breaking up Hollywood clichés, and Legend, Conan, and Antony & Cleopatra all have been recognized as the finest works of the respective composers. In addition, the new Malcolm Arnold recording from Chandos brings to disc some of the finest works of that legendary composer. The '5' rating is reserved for classics like the below—if you haven't heard them, you should.

**Legend (1985) • JERRY GOLDSMITH.** Silva Screen CD (FILMCD 045). 14 tracks - 70:54 • The phrase "good things come to those who wait" perfectly applies to this long-awaited, restored edition of Goldsmith's 1985 masterpiece which, of course, was scrapped in the U.S. for Tangerine Dream's supposedly more "commercial" new age effort. Nearly 25 minutes of unreleased music has been included, coming in four entirely new cues and additional material that's been added to previously released tracks on the previous German and Japanese issues (i.e. the unreleased "Main Title" has been restored to "The Goblins"). The new material ranges from an energetic "Faerie Dance" to the climactic seven minute "Darkness Falls," all of which add further depth to Goldsmith's wonderful fantasy score. Equally important is the new chronological sequencing by engineer Mike Ross-Trevor and Silva's James Fitzpatrick. While this alone would have satisfied many enthusiasts, Silva goes one step further by including a fabulous 20 page booklet with a comprehensive discussion of the tracks, behind-the-scenes notes on the film's troubled production and editing, the U.S. release and Tangerine Dream's replacement score. Written by Paul MacLean, this is as well-written and presented a CD booklet I've ever seen, the perfect complement to a package that's a must for anyone interested in film music. **5** -Andy Dursin

**Planet of the Apes (1968) • JERRY GOLDSMITH.** Intrada CD (FMT 8006D). 11 tracks - 31:06 • How many of us originally bought the *Planet of the Apes* LP or tape from Project 3 or the dreadful-sounding CDs from Project 3 or SLC (the latter mastered from an LP) and were royally teed that the coolest cue (with the ram's horn for when the apes hunt the humans) was nowhere to be found? This CD is another godsend from Intrada, restoring that fantastic action cue, "The Hunt." Without it, the score threatened to be a disappointment—now, it makes sense as a brilliant avant-garde work, with such bizarre and complex instrumentation that many forget it's entirely acoustic. New listeners, be warned—it's something of an acquired taste, but long time film music buffs can tell you it is a landmark score, which at the time turned Hollywood tradition utterly upside-down. This CD sounds vastly better than the Project 3 CD, though some may still not find it the definitive issue of the score, as the original LP had remarkable sound, and may have withstood the past 25 years better than the original session tapes off of which this was mastered. (And, of course, there are still unreleased cues, which people shouldn't complain about but probably will.) Altogether, though, the best issue of this score yet by far. **4 1/2** -Lukas Kendall

*Additional Apes note:* Some initial pressings of this new Intrada release have a glitch whereby some of the cues are sequenced a second off—in other words, when you go to track four over and over for "The Hunt," you land a second into the cue. Intrada has pressed replacement CDs if you got one of the bum discs, call 415-776-1333, and be nice.

**Antony & Cleopatra (1973) • JOHN SCOTT.** JOS CD (JSCD 114). 18 tracks - 58:18 • 1992 is shaping up as possibly the greatest year yet for film music re-issues and re-recordings—*Krull*, *Planet of the Apes*, *Conan the Barbarian*, and *Legend*—all with additional music! This is a trend I sincerely hope with continue. To any soundtrack record producers reading this, be assured your efforts are appreciated more than you know. Composer John Scott has thankfully followed this trend with a CD issue of his magnificent epic music for *Antony and Cleopatra*. Roughly 20 minutes of music is included on this release that wasn't not on the original Polydor LP. This score contains some of John Scott's best music ever (written in just a few weeks as a replacement score), and is big and colorful, often passionately romantic. There is an epic quality somewhat akin to Rózsa, particularly in the prominent use of brass and chorus, although Scott's style is less didactic, deploying more modern styles and techniques, particularly in the battle cues. Without a doubt, one of the best reissues of the year. **4 1/2** -Paul Andrew MacLean

**Malcolm Arnold: Film Music.** Chandos CD (CHAN 9100). 16 tracks - 77:35 • Chandos, the label that brought us those wonderful recordings of William Walton's film music has released this excellent CD of some of Arnold's best film scores. Arnold remains one of the most sought-after composers on vinyl and this long overdue recording gives the modern listener a chance to hear (perhaps for the first time!) some of his greatest scores. Contained are suites from the Oscar-winning *Bridge on the River Kwai* (from 1957, running 28:58), *Inn of the Sixth Happiness* ('58, 14:08), as well as premiere recordings of *Whistle Down the Wind* ('61, 9:04), *Hobson's Choice* ('53, 16:42), and the rhapsody for orchestra based on his score for *The Sound Barrier* ('52, 8:10). All except *The Sound Barrier* are arrangements by Christopher Palmer and the extensive liner notes provide insight into his restoration of these classic scores. The highlight of the CD is the delightful *Whistle*—one of those lovely little scores that always seems to pass by unnoticed. The performance by the London Symphony Orchestra under Richard Hickox is superb and with the composer himself present at the sessions, these classic scores can have no better rendition. I hope this is the first of many Arnold CDs from Chandos. **5** -Andrew Derrett

**Conan the Barbarian (1982) • BASIL POLEDOURIS.** Varese Sarabande CD (VSD-5390). 16 tracks - 67:55 • Every composer has a particular score that stands out from among all his other works, and for Basil Poledouris, it's *Conan the Barbarian*. Like *Krull* for James Horner and (arguably) *Star Wars* for John Williams, this is Poledouris' masterpiece—a rich, brooding, heroic score, written in an extremely symphonic scope with large orchestra and full chorus. Although numerous composers have tried to duplicate Poledouris' original *Conan* score, none of them have come close to capturing the thematic texture and depth that *The Barbarian* contains. (Not even Poledouris could duplicate this success in his sequel score for *Conan the Destroyer*.) The sound quality is muddled in parts (particularly during "Anvil of Crom"), but these are problems in the mixing itself, as Varese's remastering is far superior to the sound on the original MCA release. To top it off, just under 20 minutes of unreleased material has been restored on this release, making it the biggest "must" CD of the year. Soundtracks don't come any more highly recommended than this. **5** -Andy Dursin

## NEW RELEASES

**Moviola • JOHN BARRY.** Epic Soundtrax CD, Cassette (EK 52985). 13 tracks - 60:10 • "My album is a collection of themes... all of a lyrical nature," says John Barry, a quiet man who reveals his inner feelings through his music. This compilation goes through nearly 25 years of his film scores, from his well-known *Born Free* to the forthcoming *Chaplin*. Along the way, there's the erotic *Body Heat*, fanciful *Somewhere In Time*, haunting *Midnight Cowboy* and, the loveliest of them all, *Mary, Queen of Scots*. These newly arranged showpieces, however, contain none of the original dramatic passages that give life and vitality to themes that originally brought forth sonic fireworks. One cannot help but compare these lyrical re-interpretations to his earlier and livelier efforts in the recently reissued *Best of John Barry* (Polydor CD 8490952). The latter, so full of dynamic grandeur, speaks of a man who really had some fun in creating musical magic, whereas *Moviola* captures only the lyrical essence but not the complex texture of these well-remembered themes. Barry's music, when transcribed on the dramatic canvas from whence it came, will once again rediscover its bright, magical and vivid colors. **3** -*Augustinus Ong*

**Indochine • PATRICK DOYLE.** WEA CD (9031-77338-2), Varèse Sarabande CD, Cassette (VSD/C-5397). 21 tracks - 52:27 • The future of great film music is secure in the hands of Patrick Doyle. *Indochine* gives him a sweeping canvas for a gorgeous score of classical proportions. The score for the French epic starring Catherine Deneuve ranges from the exotic to the lyrical using a large symphonic orchestra and chorus. From the soaring main titles to a glamorously orchestrated tango, Doyle offers an exceptional variety of colors. With "Naissance et Revolution," his pounding, driving chords are contrasted against cascading strings; "Le fin du Voyage" has an operatic sweep; and "La derive" a lovely string elegy. The score is a musically visual tour de force. Hopefully Varèse's American release will have more coherent sequencing and even more music. **3 1/2** -*William J. Smith*

The US Varèse release of *Indochine* is the same as the WEA release. —LK

### Recently Released from SLC...

SLC is a Japanese soundtrack label usually known for issuing Varèse Sarabande releases in Japan (often with more elaborate artwork) and also for some special releases like SpaceCamp, a 1000 copy limited edition of John Williams mid-'80s score not otherwise available. Released along with SpaceCamp late last year and still available from select soundtrack specialty retailers like Intrada, Footlight Records and STAR are *Battle of the Bulge* and *Bullitt*—reviews of *Bulge* and a regular (non-limited edition) release of *Morricone's L'assoluto naturale* follow:

**Battle of the Bulge • BENJAMIN FRANKEL.** SLC limited edition CD (SCC 1014). 9 tracks - 40:47 • The thrill of the battle deeply prevails in this Frankel score. The marshal music in the "Prelude" sidesteps the bloodshed and the fallen soldiers to manipulate our primitive urge to join in the hunt and gather for the kill. Just listen to the throaty men singing with obvious pride and glee of "Panzerlied." The orchestra plays the "1st Tank Battle" with unabashed enthusiasm and extravagant pounding; throughout this music, echoes of "Panzerlied" puts the Tankmen on notice that this battle is what they have been training for and that pride and glee will eventually give way in the face of death. In "The Panzer-Men Abandon Their Tanks: Victory and Postlude," the few bars of "Panzerlied" quickly surrenders to the brassy orchestra, declaring the Allies victorious in a rousing finish. **4** -*Augustinus Ong*

**L'assoluto naturale • ENNIO MORRICONE.** SLC CD (SLCS 7142). 13 tracks - 41:38 • Film music fans already know that SLC provides beautiful artwork in their CD booklets (except for limited edition CDs like *SpaceCamp* which only provide white inside for legal reasons). Their regular CD issues have great artwork, usually a 12 page booklet or more with full color photos, though those who can't read Japanese are unfortunately left out in the cold by the Japanese text. This CD has the front of the original Cinevox LP (1970). But now the music, which was conducted by Bruno Nicolai who died last year. The score is not a western, so the music has a different style, more classical with strings and flutes, but with a little beat and a Hammond organ, very typical of those days. It is easy listening, something you cannot say anymore about Morricone's later works. A special attraction of this CD is the track "Sempre piu verita'," which was on the first Cinevox LP but was missing on all reissues like the one from Cerberus. The film was directed by Mauro Bolognini, who worked a lot with Morricone, and Morricone's music for Mauro is always beautiful. **3 1/2** -*Sijbold Tonkens*

If you are interested in the works of Ennio Morricone, a publication worth looking into is The Ennio Morricone Musicography, published by the Morricone fan club in Holland, MSV. For info, write to Martin Van Wouw, Nieulandhof 116, 1106 RM Amsterdam, HOLLAND. —LK

### Four More from Intrada...

**Samantha • JOEL MCNEELY.** Intrada CD (MAF 7040D). 14 tracks - 30:51 • This is a charming and quirky orchestral score by acclaimed *Young Indiana Jones* composer Joel McNeely. Intrada has recently put out a number of quality scores to obscure films (with more to come), this score among them. I've never heard of the film *Samantha*, a recent Academy Entertainment picture about a young concert violinist (the title character), but the music from it is quite enjoyable. As the film has to do with music, composer McNeely was able to write some chamber music source cues, meant to be purposefully irritating, which they are, to some degree. (Also on the disc are some actual chamber music excerpts by Dvorak, Mozart, Haydn, and Beethoven.) McNeely's underscore is written for a small orchestra, somewhat in keeping with the chamber music, but with a larger scope. His main theme, found in the beginning and end tracks, is quite entertaining, and his score overall is lively, "busy," and fun. McNeely has also written the CD's liner notes (I love it when composers do that!). A good disc to check out for those who like small but energetic orchestral scores. **3** -*Lukas Kendall*

**Dr. Giggles • BRIAN MAY.** Intrada CD (MAF 7043D). 16 tracks - 54:12 • May's terrific score to this film was unfortunately left off the Victory/PolyGram CD (naturally in favor of heavy metal songs), and has been relegated to a separate Intrada CD which sadly won't get the exposure of its heavy metal counterpart. *Dr. Giggles* died at the box-office last October, having been bested by another horror flick, *Candyman*. The differences between the two were like night and day—*Candyman* was a serious, existential horror film, while *Dr. Giggles* was an entertainingly jokey, gory spoof. May's score is wonderfully over-the-top, with a large orchestra contrasting with synthesizers throughout the score. What sets May's score, and the film itself, apart from other horror films and scores is its unabashedly bombastic style that blends perfectly with the black comedy of the film. Other composers might have tackled the score in a more traditional way—simple synthesizers with no developed themes or melodies, just pounding out random notes on a keyboard—but, like the film, May has a field day with this, using a four note motif for "Dr. Giggles" that grows into various orchestral proportions throughout the score. A small gem that's worth seeking out, certainly a rarity among films from this genre. **3** -*Andy Dursin*

**In the Line of Duty • MARK SNOW.** Intrada CD (MAF 7034D). 4 tracks - 68:30 • This CD features four TV movie scores by veteran TV composer Mark Snow for the *In the Line of Duty* series of police thrillers. Composing for TV is no easy task, with absurd deadlines and paranoid producers, and the job for the composer is often to make the score so bound to the picture that it's unnoticeable. That being said, Mark Snow is one of TV's finest pros whose music here is TV cop thriller music. Atmospheric, sensitive, and solidly-performed by Snow on synthesizer, it uses a broad array of styles: Banging piano for "Mob Justice," brooding low strings for "The Twilight Murders," street-like rapping percussion for "Street War," and solo trumpet and more percussion in "A Cop for the Killing." Unfortunately, just as this atmospheric music must have been perfect for the visuals, it does not make for particularly enjoyable or coherent listening by itself. Those who enjoy these TV movies may very well enjoy this long and well-packaged disc, but for most collectors, this does not come recommended by its very nature. Please note, this is not to denigrate the work of the composer—it's very possible that if this was thematic, highly listenable music, it would mean Snow did his job wrong. **2** -*Lukas Kendall*

### SOUNDTRACK-THAT-EVERYONE-WILL-OVERLOOK- BECAUSE-NOBODY-KNOWS-WHAT-IT-IS-BUT-IT'S- REALLY-A-SUPERB-SCORE SPOTLIGHT

**Son of the Morning Star • CRAIG SAFAN.** Intrada CD (MAF 7037 D). 16 tracks - 59:57 • Few remember this 1991 TV mini-series about Custer's Last Stand, but Craig Safan's grand, symphonic score is a gem. Featuring a blocky, dense symphonic sound (the liner notes by Safan and Intrada's Doug Fake mention Vaughan Williams as an influence), it begins with an elegy that is gorgeous in its final incarnation, the 17 minute climactic cue (long enough to be a Varèse mini-classic). A completely different look at the West than *Silverado*, it features *Born on the 4th of July*-like trumpet, emphasizing the emotion of the story rather than the action; in this respect, it's similar to *Last of the Mohicans*, but with a cohesiveness and orchestral power that product of two composers lacked. Although the CD contains a generous hour of music, and much of the thematic material is repeated, it never becomes boring, with some interspersed Native American tracks helping to that end. Overall, a beautiful orchestral score from an often unrecognized talent, slow and moving, sad and inspiring all at the same time. **4** -*Lukas Kendall*



**Home Alone 2: Lost In New York** (score) • JOHN WILLIAMS. Fox Records/Arista CD, Cassette (11002-2). 19 tracks - 63:33 • Just as the film is an improved remake of the original, this orchestral holiday cheer is an improvement on the original *Home Alone* CD. Fortunately, the rock/pop tunes from this sequel have been released on a separate album [reviewed last issue—AD], leaving the listener with more Christmas-themed selections throughout the album. The main themes of the first film have all returned in slightly different arrangements. The songs "Somewhere in My Memory" and the gorgeous "Star of Bethlehem" return with adult choir versions. There are two new songs with lyrics by Leslie Bricusse [also heard in slightly differently-mixed versions on the separate "song" album—AD], the haunting "Christmas Star" for children's choir, and "Merry Christmas, Merry Christmas" which serves as the rousing Tanglewood Festival Chorus-type conclusion to the film. The new cue "Plaza Hotel and Duncan's Toy Store" is an example of the uncluttered orchestral Williams magic that makes a movie scene all the more entertaining. There are liner notes by Didier Deutsch with several quotes from Williams and creators John Hughes and Chris Columbus. The "original score" album for *Home Alone 2* is a traditional Christmas album that's also another Williams winner. 4

-Stephen Taylor

**Forever Young** • JERRY GOLDSMITH. Big Screen CD, Cassette (9 24482-2). 11 tracks - 38:22 • This CD is an early valentine for Goldsmith listeners in a romantic mood. The "Love Theme" could be part of an orchestral medley with *The Russia House* love theme and the main title of *Chinatown*. As with James Horner's theme in *Sneakers*, Goldsmith reminds us that a saxophone does not have to squeal like a pig in *Lord of the Flies* to entertain. The action cues soar over the broad orchestral palette that *The Blue Max* once toured. These comments are not meant to suggest a lack of originality but merely that *Forever Young* is in exalted company. The liner notes seem to suggest that a powerful reappraisal of the Goldsmith output is on the horizon with a detailed listing of awards. The "Re-United" finale moves into a graceful coda featuring strings, flute and piano which may be the most heart-felt of Goldsmith's cues. 4

-Stephen Taylor

**Used People** • RACHEL PORTMAN. Big Screen CD, Cassette (9 24481-2). 16 tracks - 43:03 • This is the newest score by British composer Rachel Portman, previously known for a number of BBC scores and *Where Angels Fear To Tread*, and it's quite likable. Portman, who along with Shirley Walker is challenging the stereotype that film composers have to be men, has twice before collaborated with director Beeban Kidron, and they team up here on what would seem to be another quirky family-drama. The score is certainly quirky, with Danny Elfman-like "oompahs" appearing in several tracks, though in a less frenzied manner than Elfman is fond of, amidst rich and lightly rhythmic strings and a quirky four note theme. Some tracks present quiet, reflective cues (break out the oboe), while others present more of the quirky, slightly big band cues, with tubas, saxes, clarinets and flutes used in turn for a light feel, occasionally nostalgic, never overbearing. A Tommy Dorsey/Frank Sinatra song, "The Sky Fell Down," can be found on track 9, which meshes well with the score. 3½

-Lukas Kendall

**Deadly Care** (1987) • TANGERINE DREAM. Silva America CD (SSD 1013). 11 tracks - 32:32 • When rock artists or groups attempt to write music for a film, the result is often a collection of songs which might do well on the charts but hardly work as a score. Though their music has never been completely to my taste, Tangerine Dream always seems to strive to write a score and not just a hit single, and for that they should be commended. Their moody, low-key synth scores don't always work, especially apart from the picture on disc, but it depends on the film—many comment on the inferiority of TDream's *Legend* score compared to Jerry Goldsmith's, but I can't imagine Goldsmith doing anything more appropriate for *Risky Business*. This score to the 1987 TV movie *Deadly Care* is a dark and downbeat work, walking the fine line between being sensitive and dull, but I can picture it working in the film about a nurse's decline into drug use. Some of TDream's familiar sequencer patterns come up, a nice relief after the sparse, slow electronics. The CD features liner notes by TDream expert Matt Hargreaves, author of *Voices in the Dunes: The Tangerine Dream Worldwide Discography*, write to PO Box 66099, Seattle WA 98166-0099 for more info. 2½

-L. Kendall

## SLEEPERS

This column is one in which readers write in telling about favorite soundtracks they have which generally go overlooked by soundtrack collectors. (The *Natural* is hardly an unrecognized score, however). Everyone is bound to have some of these particular favorites, so do write in and tell about your favorite "sleepers."

From Andrew Derrett:

When I first saw *The Natural*, I was amazed at how every technical aspect of the film fused together to produce one of the most beautiful films ever made. The majority of the 'beauty' lies with the wonderful score composed by Randy Newman. To me, *The Natural* is the baseball film and Newman's score milked magic and splendor from the fairy-tale plot and especially the spellbinding photography from Caleb Deschanel. In the scene where Roy Hobbs (Robert Redford) strikes out the Whammer (Joe Don Baker) it is easy for the viewer to expect the customary three strikes and you're out. But Newman's cue ("The Whammer Strikes Out") enters as Hobbs is about to throw his third strike and it builds up the expectancy slowly. Coupled with the slow motion photography, the music remains in a kind of sustained limbo as the ball floats through the air and only after it sails past the Whammer's bat and safely into the catcher's glove does the orchestra erupt into a jubilant frenzy. The show of admirer Barbara Hershey's eyes turning from the defeated Goliath (Whammer) to the victorious David (Hobbs) accompanied by Newman's score is one of my favorite scenes in movie history. Newman's score, whilst perfectly supplementing the film, stands on its own musically and I have unleashed it on many friends who have sat spellbound as it unweaves its magic. *The Natural* remains one of my all time favorite scores, one that can be played over and over again. Without a doubt it is the quintessential baseball music.

From Adam Harris:

The first score I'd like to mention is *Ring of Bright Water* (1969) by British composer Frank Cordell, who also wrote the scores to *Khartoum* and *Cromwell*. This is one of the best Scottish flavored scores I've ever heard—it has a feeling of sadness and beauty along with a bit of a majestic quality. Unfortunately, Mr. Cordell died in 1980 and his music has gone virtually unnoticed. An LP of two suites (*Ring* on one side, *Denon*, another Cordell score, on the other), was released in England, but it is a re-recording and not the original score. This score deserves a full CD release.

*The Owl and the Pussycat* was a film released in 1970, and starred Barbara Streisand and George Segal. The great jazz score was composed by Richard Halligan and performed by Blood, Sweat & Tears. A robust organ is heard at the beginning, and gets into a real catchy tune, which consists of drums, piano, and an all-out jam of infectious jazz. This LP was released on Columbia, but it consisted mostly of dialogue, and not much music. I hope this is a released on CD, minus the dialogue, to reveal a great score for years to come.

And finally, *Watership Down*, an animated film released in 1978, was released on LP, also on Columbia. The music was composed by Angela Morley, and also features Art Garfunkle singing "Bright Eyes," a song that soars wistfully. The score itself is a full symphony, except for narration by Michael Hordern in the Prologue. This score, like the two above, is not on CD, and deserves to be, for it is rich, melodic and exciting all at once. I hope it is released soon.

*The Natural* was released on all formats by Warner Bros.; the CD may or may not be still in print. The three above scores are available only on LP.

-LK

## CUEING LIONHEART

Colosseum Records in Germany recently reissued the Masters Film Music/Varèse Sarabande CDs of *Lionheart* Volumes 1 and 2, music by Jerry Goldsmith. These CDs are expected to be reissued in the US by Varèse sometime in the future—the Colosseum discs can currently be found in the US at Footlight Records for \$26 each, see earlier for contact info. Chris Shaneyfelt has provided the following "cue chart" so that those with disc changers and sequencers in their stereo equipment can sequence the music on the discs to be played in the order for which they appear in the movie.

- |                         |                         |
|-------------------------|-------------------------|
| 1. The Ceremony         | (Track 1, Vol. 1, 2:42) |
| 2. The Castle           | (T1, V2, 1:26)          |
| 3. Bring Him Back       | (T10, V2, 2:39)         |
| 4. Failed Knight        | (T2, V1, 3:18)          |
| 5. The Circus           | (T2, V2, 3:07)          |
| 6. Robert and Blanche   | (T3, V1, 3:49)          |
| 7. Children in Bondage  | (T4, V1, 5:02)          |
| 8. Gates of Paris       | (T3, V2, 2:09)          |
| 9. Paris Underground    | (T9, V2, 4:09)          |
| 10. The Road From Paris | (T6, V2, 2:04)          |
| 11. The Banner          | (T5, V1, 5:58)          |
| 12. The Dress           | (T7, V2, 2:23)          |
| 13. Mathilda            | (T7, V1, 5:57)          |
| 14. The Plague          | (T4, V2, 5:33)          |
| 15. Forest Hunt         | (T8, V2, 7:45)          |
| 16. The Lake            | (T6, V1, 3:37)          |
| 17. The Wrong Flag      | (T8, V1, 3:16)          |
| 18. Final Fight*        | (T5, V2, 3:13)          |
| 19. King Richard        | (T9, V1, 8:34)          |
| 20. The Future**        | (T11, V2, 5:45)         |

\* Composed for the scene in which Robert (Eric Stoltz) battles the Black Prince (Gabriel Byrne). This music was not used in the film.

\*\* Apparently a different take of the finale. As far as I know this was not contained in the film, as the cue "King Richard" brought the film to a close. I recommend you cue this sequence first.

## MAIL BAG - Letters from readers

Following are more letters in response to Douglass Fake's letter in the November issue of FSM (#27) in which he took a stand against overly negative reviews. More letters will be published in next month's large-sized issue—if you have something to say on this topic, please do write in!

I haven't written before although I was tempted to a couple of months ago when I read a particularly negative review of *Medicine Man* which has been my favorite soundtrack of the year.

I'm motivated to write this after reading the letter by Douglass Fake. I couldn't agree more with his comments. I don't want to get into what qualifications each reviewer has or should have as I'm not a student of music but I know what I like when I hear it.

There are numerous occasions where I get a soundtrack that may be a "classic" yet I don't listen to it often. The music might have worked tremendously in the movie but loses something away from it. The important thing to me has been having the music available to make that choice of whether I care to listen to it repeatedly.

I've collected soundtracks for nearly 20 years and have subscribed to a number of publications and fan clubs. I learned to ignore most of what the reviewer has to say. I look for comments that give me a clue as to what the music sounds like. If I read that *Amazing Grace* and *Chuck* has Americana themes reminiscent of Copland or a melody similar to that of *The Great Escape* I have an idea of what to expect. I've read the phrase that the composer wrote an uninspired score and wonder what that means.

I have soundtracks in my collection that are hardly ever played but I'm glad I had the opportunity to listen to them and decide for myself. I've also found that over time as my knowledge and appreciation has grown that some soundtracks that I didn't enjoy as much when I first acquired them I now enjoy.

I would not feel comfortable doing a review other than to say I either liked it or didn't like it based on how much I enjoyed hearing the music. I realize that's a simplistic attitude but it works for me.

I enjoy *Film Score Monthly*. I find it amazing that so much is put together on a monthly basis. Talk about a labor of love. It would be nice to see the readership grow and be able to express interests that companies like Intrada and Varèse Sarabande would be interested in knowing about. I've written Varèse several times asking whether they ever intend to issue any more of Elmer Bernstein's Film Music Collection. They put out *The Ghost and Mrs. Muir* but nothing since. I'm sure other readers would like to get and listen to *Gunfight at the OK Corral* on compact disc. I suspect a single letter just doesn't get much attention.

Thanks for letting me express my opinion and more for a very worthwhile publication.

David McKissick  
Alexandria, Virginia

Among the material planned for next month's extra-large issue is an article on the Elmer Bernstein Film Music Collection, listing all 14 records with hopefully some supplementary material shedding light on just why the collection has yet to make it to CD. Needless to say, it's not because no one wants to do it. —LK.

Douglass Fake's extremely noteworthy letter in FSM #27 outlines some highly valid arguments concerning invalid criticism of film music and film music recordings. Mr. Fake awakened a rethinking on my part towards biases I have toward many of today's composers. I also concur that most all film scores should be recorded; whether I nor anyone ascertains merit in that score is a matter of subjective aesthetics. A clarification of my letter in FSM #27 is in order. I did not mean to imply that I only admire the mentioned composers. I have great admiration for many others, including such composers as John Scott, Basil Poledouris and Bruce Broughton.

Robert M. Eastman  
Troy, Michigan

Has Douglass Fake given us the kick in the butt we needed? Are we becoming spoiled? I, for one found Mr. Fake's letter hitting the proverbial nail on the head. We all can't be accused of sarcastic reviewing and gut-kicking critical analysis of film scores but can all be responsible for reversing this alarming habit that is making miserable 'drama critics' of us all.

Whilst I cannot speak for anyone else, I try to be positive and enthusiastic each time I sit down to type out a review. I pick the scores that appeal to me and would rather not write about a particular score that does not appeal to me instead of 'laying the boot in.'

We only have to look back about ten years when we were lucky to get releases of soundtracks at all. If they were released then they usually were coupled with pop songs and given inferior sound treatment. Now we have record labels dedicated to releasing good film music and that still isn't enough for some of us!

We are beginning to sound like those high-browed purists who snub their noses at film music and composers like Danny Elfman because "he's a 'pop' musician." If we continue along this path then the purists can just sit back and watch us bicker amongst ourselves, creating and spreading disenchantment among our own ranks.

If you don't like *Mr. Baseball* then don't waste your time writing about it! Instead concentrate on a particular score you *do* like. That's what we need: positive reviewing. So *Mr. Baseball* isn't everyone's cup of tea, but how does it fare when seen in context with the film? After all isn't that its purpose? I found this particular score enjoyable and fun to listen to and comparing it to previous efforts of Mr. Goldsmith was furthest from my mind.

"We all see things differently," I like to say. Some people will like *Mr. Baseball* and some will not. We can't say that every film score comes up smelling of roses, but when it comes to critical comment there seems to be a merciless attitude in bringing a score down and rubbing everything about it into the dirt.

I, for one, am glad that *Mr. Baseball* is represented on CD and would rather see scores represented on soundtracks instead of a menagerie of pop songs masquerading as film music. We are proud representatives of a still much underrated art. An art that has seen people like Ridley Scott shelve our beloved Jerry Goldsmith for a cacophony of noise (*Legend*!!!). An art that has seen greats like Leonard Bernstein and John Corigliano leave in their prime

because of composer treatment at the hands of businessmen!

We are *their* supporters! We need to show them that we respect their work and not get delusions of grandeur and swat their efforts with venom. Because if we don't, then we just become double agents for the purists, life-threatening critics and unmusical businessmen.

I value the opinions of reviewers in FSM and other publications. But I tend to switch off when critical analysis becomes the tedious comparison of past efforts of scathing comments like "His worst effort to date!" Let's try and stop the rut and be thankful for what we have. Today the soundtrack collector is blessed with riches and now can be no better time to start collecting. Varèse, Intrada, Silva Screen, Bay Cities, etc.—these labels are at work for you, the soundtrack buff! When it gets to the stage where a man of Douglass Fake's importance has to rasp us over the knuckles and wake us up, then it is time to about face and march in the right direction.

Andrew Derrett  
Kingsville, Victoria, Australia

I read Douglass Fake's letter with great interest. I agree with his feeling that really bitchy comments are unnecessary. Clearly many companies are marginally profitable and in some cases are a sort of labor of love. Re-use fees, legal entanglements and the need to reach the break-even minimum on an issue are surely headaches. Additionally, film music for listening is really a bastard art form. Music that croons in a film may make uninteresting listening, due to the programmatic nature of it, as contrasted with symphonic (Beethoven, et al) music which is crafted as a totality. If film music works outside the theater it is merely incidental to its purpose.

On the other hand, Mr. Fake's position that negative criticism is invalid is silly. No one can criticize a film soundtrack CD, but it's OK to criticize movies, concert performances, opera recitals, etc? Good criticism, no matter how negative, is valid as a guide to the buyer, just as long as its intent is not merely destructive. I haven't seen *Mr. Baseball*, for all I know the music enhances or even saves what would have been a lesser film; however, the soundtrack was in my home for no more than 1/2 hour before I dashed to a store that buys used CDs and got a credit. The music is simply not useful by itself for listening.

These comments come from someone who thinks Jerry Goldsmith almost always does good work. Look at the wonderfully enjoyable music for *Basic Instinct*, a movie of camp, shock quality.

I am not a writer, nor a reviewer, but Mr. Fake should keep in mind that the contribution people like myself make is to take film music seriously, and to put up good money to buy it.

Murray Schlanger  
New York, New York

### NEXT ISSUE:

The biggest issue yet, with, barring catastrophic hard drive crashes or brain aneurysms, 32-40 pages of film music articles, interviews, essays, discographies, ads, reviews (of course) and all the raw information you've come to expect from *Film Score Monthly*. Due early-mid February!